

Cheers!

THE MAGAZINE OF
RECORD STATISTICS
AND INFORMATION

ISSUE 209/210
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**record
research**

the **H³ chrono-matrix file!**
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Spivey Records (see page 24)

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and
Black Patti



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the CLASSICS**
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RECORDS INC.

THE ENGLISH SINGERS -- AND ROYCROFT -- REVISITED!
by George Blacker (see page 3)

Roycroft

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"That's the living tone!"

The Roycroft method re-creates the human voice with perfect fidelity. The most delicate nuances of the singing tones are captured and reproduced exactly. The subtle accents, which were impossible on the old-fashioned records, are heard on the Roycroft "Living Tone" Records with startling realism. Even the timbre of human sound; that untouchable quality which marks character in singers, is brought out with purest clarity.

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You can almost imagine the artist in your own home, giving a private, personal concert.

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LITTLE WONDER
BLACKER (page 11)
RECORDS

Wayne King (page 9)
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RAYMOND
(see page 12)

TOBORG
(see page 13)
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CAPITOL DISCOGRAPHY

**DIGGIN' THE
GROOVES**
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TUTEM
RECORDS

Carl Kendziora
THE CORWEN
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FRASE - ABRAMS
corrections and
additions to (see
Brian Rust's page 14)
**THE AMERICAN
DANCE BAND
DISCOGRAPHY**
1917-1942
Volume 2
Lange to Zurke

Our reviews of these research endeavors are just four words long. "RR recommends them highly!"

from Robert DeMars, 989 40th Street, Oakland California 94608, phone 415-655-7123 655-8373

WANTED: SAMMY KAYE Radio Transcriptions-Magazine Articles-Photos-Literature- Anything Unusual ! I am preparing an archives of Kaye items and working to preserve "Swing and Sway" Memorabilia for Sammy and his wonderful but little understood band. Do you know that Sammy Kaye had more hit single records than any band in history? --my current count is 42 and the number is steadily increasing. I had a pleasant meeting with Sammy in New York in May 1984--he is 75 now and is well and quite an avid golfer. Please price these items fairly and help us preserve them for history. Please contact me at the above address and telephone number.

Thank you.....

From editor, Len K... Below is a fascinating early photo of an early Sammy Kaye Orchestra which I believe came from Sammy. Can we get a personnel identification ?



** About BLUES RESEARCH Magazine!!!

BLUES RESEARCH is a subsidiary of RECORD RESEARCH MAGAZINE and is edited by ANTHONY ROTANTE and PAUL SHEATSLEY. There is no present subscription system to BR. Each issue now costs \$1.00 (66 pence English) and can be ordered either from Record Research or our English rep. DEREK COLLIER. BLUES RESEARCH Magazine is a vehicle for exploring the vast field of contemporary Blues (R&B, R&R etc) recordings

The following back issues of BLUES RESEARCH are available:

ISSUE 3 -Aristocrat, Chess, Chief, Rhumboogie, Sultan, Sunbeam, etc.
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ISSUE 15- Manor, Arco, Regis and JOB
ISSUE 16- Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc, etc.
ISSUE 17- Detroit labels: Fortune, Sensation, J.V-B, Hi-Q, Strate-8

(Att: Issue 17 was incorporated into RR issue 129/30)

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124 125/6 127 128 129/30 131 132 133
134 135/6 137/8 139/40 141 142 143
144/5 146/7 148 149/50 151/2 153/4
155/6 157/8 159/60 161/2 163/4 165/6
167/8 169/70 171/2 173/4 175/6 177/8
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record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE, BROOKLYN, N. Y. 11205

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Att: If you're interested in a complete run of RR Mags from ISSUE 71 (Oct. 1965) thru issue 208 (Jun 1984) 138 issues - you can obtain this run for \$68.00 in USA, or \$69.00 foreign. -Make remittance payable to Len Kunstadt. Mention that you wish to avail yourself of this run of back issues 71 thru 208 as advertized in RR 209/10.

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THE ENGLISH SINGERS - AND ROYCROFT - REVISITED!
by George Blacker

Where did the time go? I see the last thing I wrote about the English Singers appeared in issue 117 of RR, in August 1972, and some follow-up commentary was published in issue 119/120. Within the past few months (I should add that I'm writing this in January 1984, FYI), a few more things have come to my attention, and I'd like to discuss and enumerate them here. Here goes:

1. Two correspondents suggested (or rather, one suggested and another stated) that the master number of the version of "Sing We and Chant It" on which the first half of the record was devoted largely to a recitation of the lyrics was 2753. Fred Hildebrand of Wellesley, Mass., reports take D on his copy. I acquired a copy of that issue myself recently, and I can confirm his reading of take D. It is, indeed, hard to read; the engineer could have used a bit more pressure on the scribe.
2. One of the correspondents, Richard Warren of Yale University Library, quoted an alternate master of 2752 (instead of the common 2762) for "Going to My Naked Bed" on 152. While I had, at that time, no definite reason to doubt that report, I felt a bit skeptical; 2752 and 2762 are enough alike that I couldn't dismiss at least the outside chance that someone had misread the number. A check of Carl Kendziora's Cameo master files assures me that my doubts were justified: master 2752 is already allocated to a vocal version of "Among My Souvenirs" by Vernon Dalhart (Straying from the country field a bit) which showed up on Cameo 8106, Lincoln 2760 and Romeo 529.

About a year ago, a record dealer in New Britain had a full set of twelve Roycroft records by the English Singers which he had intended at first to offer as a complete package when he put it on his auction list. By the time he published the list in question, though, he'd changed his mind; it seemed to him unwise to try to sell a package deal of that size, so he permitted individual bids on the single records. Since his copy of 151 had the alternate master 2753 on it, and since his copy of "Sumer is Icumen In" on 159 had the early master 3029 (replaced by 3443), I bid on them in an effort to complete my collection of the English Singers' records. I was successful in getting them, and other bidders got some of the other records. A month or two later, the dealer gave me some things which had come with the now-broken-up set, for which he had no use and doubted he could sell. They included:

- a. a "word-book" containing the lyrics for the songs contained on records 151-154.
- b. a copy of the solicitation letter sent to the original buyer of the set by Wm. H. Wise & Co., the distributor of the label. It is reproduced in full herewith.
- c. a promotional booklet which accompanied the letter, also reproduced herewith.
- d. the cloth-covered slipcase which had formerly held the records. I infer that the use of this predated the 12-pocket album in which I keep mine.

After listening to alternate master 2753 of "Sing We", for the first time in at least 30 years, I've come up with two possible explanations of why it was withdrawn and replaced by 3445:

- a. Somebody may have realized belatedly that if the full set was to be kept to 12 records and 24 titles, the recitations would have either to be eliminated altogether or confined to cases where the recitation and a vocal rendition could be fitted on one side of the record.
- b. The decision to supply "word-books" with the records made a recitation of the lyrics unnecessary.

I was curious as well about the substitution of mx. 3443 for 3029 ("Sumer is Icumen In"), but a back-to-back audition made the reason clear. 3029 sounds

TREASURES FROM
THE GOLDEN AGE OF
ENGLISH MUSIC

THE story of the discovery of the lost treasures of English music written by Shakespeare's companions, and how a talented group of singers aroused the world to the pleasures of this immortal music.



ROYCROFT "LIVING TONE" RECORDS

Wm. H. Wise & Co., Sole Distributors

50 W. 47th Street, New York



ROYCROFT "LIVING TONE" RECORDS

of

The English Singers

YOU know the story of the Roycrofters, founded in the early Nineties by Elbert Hubbard. These master craftsmen have as their motto: "Not how cheap, but how good!"

When Elbert Hubbard visited William Morris in London he was astounded at the loving care that this famous poet and artist took to print a single book. Five years were spent in preparation. Price was not thought of at all. Only the desire for utmost beauty urged William Morris and his craftsmen in their labors of love.

To Elbert Hubbard it was a revelation that the common things of life which we use every day could be as artistic as they are useful. He brought this new inspiration back to America. He gathered about him, in East Aurora, the finest craftsmen in all the arts. And through them he transplanted to America the traditions of the artists of the Middle Ages making beautiful things.

The Roycrofters have been doing the finest printing in America. Their books are masterpieces of art. They have made furniture, leather goods, metal-ware. For more than thirty years these master craftsmen have followed the spirit of their tradition to do the best that human hands can do.

Now this same artistry is applied

to the making of "Living Tone" Records. Nearly everyone knows of the faults of the old methods of recording—its scratchiness, the "wolf" tones, the rubbery sounds, the hollow echoes, and the loss of high and low notes. Artists, particularly, complained that the old type phonograph records distorted their voices.

The Roycrofters use a new process of reproducing the human voice. It is so real and life-like that musicians who heard them enthusiastically exclaimed, "That's the living tone!"

The Roycroft method re-creates the human voice with perfect fidelity. The most delicate nuances of the singing tones are captured and reproduced exactly. The subtle accents, which were impossible on the old-fashioned records, are heard on the Roycroft "Living Tone" Records with startling realism. Even the timbre of human sound; that untouchable quality which marks character in singers, is brought out with purest clarity. In a word, the "Living Tone" Record so exactly duplicates the artist's original creation, that the music which it reproduces seems to come straight from a living human throat.

Lovers of good music everywhere will be thrilled to know that The English Singers are the first artists to be recorded

on Roycroft "Living Tone" Records. What a rare combination it is! For The English Singers are, admittedly, perfection itself in the art of vocal music.

Their marvelous rendition of old English Madrigals has swept them into world-wide fame. People who heard them in their American concerts actually shouted for encores. Ever since their first appearance they have sung to capacity audiences. Men and women who rarely went to concerts were captivated by their singing as much as were the professional musicians and critics.

Says Lawrence Gilman, "The English Singers, that unique group, came yesterday for their first concert of the season. No empty seats were apparent and the audience, which listened with attention and delight, was liberally sprinkled with familiar faces of those New Yorkers most distinguished in arts and letters. To use the vernacular, 'every one' was there, and was there because he had been there a half dozen times before, which is the richest compliment an audience can pay."

Surely, if The English Singers could ever be persuaded to broadcast their delightful music over the radio, you would call for encores as enthusiastically as those who hear them on the stage. You would send in "applause cards." You would telephone for more numbers to be sung. You would regret that you could not hear The English Singers as often as you like. You would wish that the radio programs of The English Singers could be made permanent.

They have been made permanent! That, exactly, is what Roycroft "Living Tone" Records are—permanent radio. They are radio at its best—when the

conditions for reception are perfect, when there is no static, no fading, no interference, no overlapping and no trouble with your set.

The same methods used for broadcasting are employed in recording Roycroft "Living Tone" Records. The English Singers stand before a microphone and their music is transmitted

under perfect conditions from the studio to the recording laboratory. Instead of being sent out into the air for a single time as in ordinary radio, the music is transmitted to a record. It is a perfect radio made

permanent; one that you can hear repeated whenever you please, as often as you please.

Countless evenings of rare pleasure await you in listening to the Roycroft "Living Tone" Records of The English Singers in their program of Madrigals, Folk Songs, Ballets and Carols. Each record has been made with infinite care. The English Singers sang each number over and over a dozen times—as often as necessary—until they, themselves, were satisfied that they had given the richest interpretation of their exquisite music and until they knew that their efforts could not be bettered.

Now, at last, you can hear The English Singers in twenty-four of their favorite songs, the tremendous hits from their concerts.

Hear this wonderful music! Test the records!

You will discover that the Roycroft "Living Tone" Records of The English Singers can give you all the pleasure and delight which these artists have given to untold thousands in their personal appearances.

"Your Living Tone recording has caught completely the very life of The English Singers' music."
—Cuthbert Kelly.
Founder and Leader of The English Singers

The English Singers

RECORDED EXCLUSIVELY ON ROYCROFT RECORDS

THOSE who heard The English Singers, and those who have only heard of them will be thrilled to know that a pleasure equal to hearing them in concert awaits them in the Roycroft "Living Tone" Records. The set of twenty-four numbers includes the songs which were most ardently applauded by enthusiastic audiences. This complete set of 24 selections—on twelve 10-inch, double-face Roycroft Records—can be played on any machine.

Here is musical entertainment such as you can get only once in a "blue moon." The English Singers have delighted the world with their fascinating programs. Trained musicians agree that Roycroft "Living Tone" Records so exactly duplicate the richness, the delicacy, and the wonder of their singing that hearing the records is like listening to The English Singers themselves.

HEAR The English Singers. Hear them, and convince yourself that these talented artists bring you the highest type of musical entertainment that America has heard in the last quarter-century. Listen to their singing on Roycroft "Living Tone" Records—a perfect reproduction of their superb music.

You will treasure these records of The English Singers as much as you treasure

Shakespeare. Both of them come from the same source of genius. Both possess the touch of immortality. But as has often been said, great music is far easier to enjoy than great literature. You must dig deep to get pleasure from reading. But to get the best out of music all you need do is relax in your easy chair and let its strains reach out to caress your heart-strings and soothe your soul. When you are at your weariest this great music will bring you entertainment. And even in your happiest moments it will bring you added happiness!

It is this restful pleasure which you will discover in The English Singers. On Roycroft "Living Tone" Records these great artists are at your command; ready to delight you with the greatest music the English-speaking world has ever produced—whenever you wish, as often as you wish.

Tens of thousands of men and women who have already heard The English Singers in concerts will be eager to subscribe for this collection of their favorite selections. But because the Roycrofts insist on making their records (as they make everything else) with painstaking care, only a limited number can be made at a time. The demand will far surpass the supply. Enter your order at once.

ROYCROFT "LIVING TONE" RECORDS

WM. H. WISE & Co. Sole Distributors

50 WEST 47TH STREET

NEW YORK, N. Y.

rather too bassy for a vocal performance, and there is also a modicum of distortion in it; hence the remake.

I suppose a word of explanation could come handy for such of you as may have wondered, when they saw the title "Ca' the Yowes", what on earth "yowes" could be. Such was certainly my reaction. The word-book solved the puzzle; they're ewes, or sheep — female-type.

I succumb to the temptation to quote here from John Sam Lewis, to whom I passed along the word-book mentioned above. It attempted to clarify the title "In Going to My Naked Bed" (mx. 2762, disc 152) by stating that it made better sense (if not scansion as a lyric) if read as "In Going Naked to My Bed". The writer explained that night-clothes were unknown in 16th-century England. Sam's reaction to that: "Nonsense!" He contends that the nights were, on the whole, rather too chilly and the buildings much too drafty for sleeping comfortably au naturel. Those two factors would surely have caused an epidemic of chilled or frozen sitzfleisch, with strong overtones of pneumonia.

As may be seen, the solicitation letter is dated Feb. 10, 1928, well before all of the 28 issued titles had been recorded. Presumably the booklet was printed no later than the last week in January of that year. The list of titles on page 21 contains five real surprises: five titles which did not show up on any records I've traced to date. Some lesser surprises are to be seen in the proposed couplings of titles, which are different from those listed on most Roycroft sleeves as well as the listing printed inside the front cover of my album.

The five unissued titles are:

- "Flora Gave Me Fairest Flowers" — Madrigal
- "The Street-Cryes of London" — The 'Cryes', arr. by G. Jacob
- "Matthew, Mark, Luke and John" — Folk Song, arr. Gustav Holst
- "I Go Before, My Darling" (Thos. Morley) — Canzonet
- "The Noble Stem" — Carol, set M. Praetorius

The obvious question arises: were any or all of these recorded? This is a very difficult question to answer, as no recording ledgers survive from Cameo, and the master data available has had to be assembled from the records themselves. A look at Carl Kendziora's Cameo master ledger makes it quite clear that there are more than enough untraced masters to accommodate five sides by the English Singers. Assuming that their first master was 2753 and their last 3465, and assuming further that those five sides were most probably cut by April 1928 (if they were recorded at all), they could have been done on any of the following masters:

2756	2800	2867	ADDENDA:	
2759	2809	2868	2730	2743
2760	2810	2875	2733	2747
2768	2811	2876	2735	Cf. Roycroft 163;
2775	2812	2877	2737	2729 is earliest
2776	2813	2878	2738	Roycroft mx.
2795	2814			hence these additions

There are other untraced numbers above 2878, but I'd look for the five sides somewhere in the above group, if I were ever to find any Cameo test pressings. If you refer back to "RecRes" issue 117, you'll see that a few of these are immediately adjacent to known English Singers sessions; what more likely, then, that some of those titles were cut then, considered for issue and rejected at some later time, Heaven knows why? I could venture a guess at the reason for withholding one of them, though: "Flora Gave Me Fairest Flowers" sounds to me as if it could be a bit of a tongue-twister.

In my original article, I quoted a number of critical comments on the Singers; I've found a Roycroft sleeve containing a few that have not been reproduced, so here they are:

"The recording leaves nothing to be desired in the way of perfect clarity and tonal purity.... essential to the library of every person of sensibilities and powers of appreciation.... These works are to be numbered among the choicest gold of our musical treasury."

—The Phonograph Monthly Review

(to be continued) - comments to George Blacker, 345½ S. Main Street, Cheshire, CT 06410

Harold H. Hartel

from ed. LK:

Now for a brief explanation of H3 Chrono-Matrix files. Any underlined matrix number is presumed to be rejected (e.g., Nov. 24, 1903, C-746-1). And if you see a hyphen in a column where the numerical of the date appears - that means that "during the month, definite date unknown" (e.g., see April 1922 OM5 - Gypsy Blues 20139-2). There's a heck of a lot of abbreviations in the listing. The seasoned researcher will know most of them. Rust's JR volumes will certainly help, too!

DATE	ARTIST	CITY	LABEL	MATRICES	TITLES	JAZZ RECORD or BLUES & Gospel page numbers
Nov. 23	McKinney's C.P.	-	-	-	It's Tight Like That	48619-2
-	Cl. Williams	NY	-	-	There's A Rainbow 'Round My Shoulder	48620-3
-	-	-	-	-	In The Bottle Blues	401390-B
-	-	-	-	-	What Do You Want Me To Do ?	401391-A
24	Burnett	-	-	-	Will The Circle Be --	147493-2
-	-	-	-	-	Rejected Stone	147494-3
26c.	Sissle	Lon	-	-	Great Camp Meetin' Day	*E-2226-3
-	-	-	-	-	Miranda	*E-2227-3
26	Rounders	NY	8362-3	-	Where The Shy Little Violets Grow	401392-C
-	M. Shaw	-	-	-	Where The Shy Little Violets Grow	401392-C
-	Mole	-	-	-	You're The Cream In My Coffee	401394-B
-	-	-	-	-	Wild Cat Joe	401395-B
Nov 1928-cont'd						
Nov 27c.	Elizalde	Lon	-	-	She's A Great, Great Girl	48625-1
-	-	-	-	-	Grown-Up Baby	48626-3
27	Coon-Sanders	Chi	-	-	Smilin' Skies	48627-1-2
-	-	-	-	-	Here Comes My Ball And Chain	48627-1-2
-	-	-	-	-	Who Wouldn't Be Jealous Of You ?	48627-1-2
-	Lombardo	-	-	-	High Up On A Hill-Top	48627-1-2
-	-	-	-	-	The Spell Of The Blues	48627-1-2
-	McHugh	NY	-	-	Baby	48627-1-2
-	-	-	-	-	Remember I Love You	48627-1-2
-	-	-	-	-	The Whoopee Stomp	48627-1-2
-	Eva Parker	Chi	-	-	You're Going To Leave The Old Home, Jim	48628-2
-	-	-	-	-	Careless Love	48629-3
-	Sizzlers	NY	-	-	Diga Diga Do	18903
-	-	-	-	-	Somebody Stole My Gal	18904
-	-	-	-	-	Diga Diga Do	N-598
-	-	-	-	-	Somebody Stole My Gal	N-599
28	W. Barnes	Chi	-	-	Beau Koo Jack	48629-3
-	-	-	-	-	It's Tight Like That	48629-3
-	Calif. R.	NY	-	-	Happy Days And Lonely	18907
-	-	-	-	-	I Loved You Then As I	18908; N-602
-	-	-	-	-	Don't Be Like That	*401414-A
-	Ellis	-	-	-	Fan It	48629-3
-	Jaxon	Chi	-	-	A Room With A View	48629-3
-	R.W. Kahn	NY	-	-	Some Rainy Day	48629-3
-	Lyman	Chi	-	-	A Jazz Holiday	48629-3
-	-	-	-	-	Me And The Man In The Moon	*14483
29c.	McGowan	Rich	-	-	One Step To Heaven	48629-3
29	Kemp	NY	-	-	I Can't Give You Anything But Love	48629-3
-	C. Gibbons	Lon	-	-	Dirty Dog	48629-3
-	Char. Ser.	-	-	-	She's Funny That Way	48629-3
-	T. Wallace	NY	8370-3	-	Heaven For Two	48629-3
-	Selby	Lon	-	-	Louisiana	48629-3
Dec early	B. Cotton	-	-	-	*1447-2	48629-3
c.	Bernard	NY	-	-	Put It Back Or Keep It Out	48629-3
-	-	-	-	-	That's Why The Undertaker's Busy	48629-3
-	-	-	-	-	South Bound Blues	48629-3
-	-	-	-	-	Cockroach Blues	48629-3
Dec-1928-cont'd						
Dec	Haid	Chi	-	-	Me And The Man In The Moon	21032-2
-	-	-	-	-	Where The Shy Little Violets Grow	21033-2
-	-	-	-	-	Doin' The Raccoon	21034-1
c.	Hokum Boys	-	-	-	Selling That Stuff	21035-3
-	-	-	-	-	Beedle-Um-Bum	21036-2,-3
-	Richmond S.Q. LIC	-	-	-	Gone Jazz Crazy	21040-1
-	-	-	-	-	Monkey Man Blues	21041-1
-	-	-	-	-	Won't Be Worried No More	21042-1
-	-	-	-	-	Oh, You Better Mind	21043-2
-	Taggart	Chi	-	-	Religion Is Something Within You	21044-1
-	-	-	-	-	Mother's Love	21045-2
-	P. Stewart	-	-	-	A Little Bit Closer	21046-1
-	-	-	-	-	I Want To See My Baby	21051-2
-	Rainey	-	-	-	Big Feeling Blues	21052-3
-	Chas. Jackson	-	-	-	Jungle Man Blues	21061-1
-	-	-	-	-	Corn Liquor	21062-2
-	Willie Davis	-	-	-	Your Enemy Cannot Harm You	21063-1
-	-	-	-	-	I've Got A Key To The Kingdom	21064-1
-	A. Miller	-	-	-	I Would If I Could	21065-1-2
-	Rev. P.W. Williams	(prob)	-	-	Testifying Meeting-Part 1	21066-1-2
-	-	-	-	-	Testifying Meeting-Part 2	21067-2
-	Baretto	Lon	1069-3	-	Sapphire	21

-	5	Goldkette	Chi		She's Funny That Way	48671-1-2-3	JR-579		
-		T.Henry	NY		Vilja's Song("The Merry Widow")	48672-1-2-3			
-					Just You And I	48427-3	-737		
-					Found My Gal	48428-2			
-					I Know Why I Think Of You	48429-2			
-					When Shadows Fall	48430-3			
-					Shams On You	48431-2			
-					My Little Old Home Down In New--	48432-3	-Orleans		
-		Henton	Dallas		He's Coming Soon		BG-282		
-		Rhythmic 8	Hayes		Heavenly Sunshine				
-					You're In My Heart	Yy-15230-1	JR-129		
-					In A Bamboo Garden	Yy-15231-3			
-					Why Is The Bacon So Tough(w)!!!	Yy-15232-1			
-					Mistakes(w)	Yy-15233-2			
-		Elwin			Today, Tomorrow, Forever	Yy-15235-2	-506		
-		B.M.Smith	Chi		It's Heated Red Hot	402164-B	BG-575		
-					Death Valley Moan	402165-B			
-					Sweet Black Woman	402166-B			
-					Good Feelin' Blues	402167-A			
1928-cont'd									
Dec 5		Armstrong	Chi	Br/Voc	Col	Gnt	OK	Vic	
					No One Else But You		402168-B		JR-144
					Beau Koo Jack		402169-C		
					Save It, Pretty Mama		402170-C		
		Tampa Red		C-2637-	Jelly Whippin' Blues				BG-627
5		A.Trent	Rich		14518	Black And Blue Rhapsody			JR-1563
					14519	Nightmare			
					14520,-A	Adorable Dora			
		LeRoy Williams	Dallas		147564-1	Tampa Shout			-1719
					147565-1	Going Away Blues			
		Frenchy's S.B.			147566-1	Texas And Pacific Blues			-543
					147567-1	Sunshine Special			
		(B)W.Johnson			147568-1	I'm Gonna Run To The City Of Refuge			BG-353
					147569-2	Jesus Is Coming Soon			
					147570-2	Lord I Just Can't Keep From Crying			
					147571-1,-2	Keep Your Lamp Trimmed And Burning			
		Marlin			147572-	un-named title			-430
					147573-	un-named title			
		W.Phillips			147574-	Jesus Is My Friend			-515
					147575-	What Are They Doing In Heaven Today ?			
6		McIntorsh	Chi		Behold ! The King Shall-	402179-A	-Reign		-420
		Blakey			King Of Kings	402181-B			-68
					Jesus Was Here On Business	402182-B			
					Warning Up The Devil's-	402183-B	-Fire		
					The Devil Is Loose In The-	402184-A	-World		
					Weatherbird	402199-A			
(51)		Armstrong	Dallas		147576-2	Tom Cat Blues			JR-44
6		Cadillac	NY		147701-1-2(Har)	Carressing You			BG-106
		Calif.R.			147702-1-2(Har)	My Troubles Are Over			JR-242
					147703-3 (Har)	Judy(w)			
		Ellis			The Song I Love	401432-C			-502
					Where The Sky Little-	401433-C	-Violets Grow		
					My Inspiration Is You	401434-C			
		J.R.Morton			Everybody Loves My Honey Now	48433-1-2			-1103
					Red Hot Pepper	48434-1			
					Deep Creek	48435-3			
					You Oughta See My Gal	48436-1-2			
		Noone	Chi	C-2639-A-B	I Must Have That Man				-1151
				C-2640-A-B (voc)	Some Rainy Day				
				C-2641-A-B	Baby				
1928-cont'd									
Dec 6		M.Taylor	Dallas	Br/Voc	Col	OK	Par	QRS	Vic
					147587-2				
					147588-2				BG-544
7c.		P.T.Smith	Chi	C-2646-					
		Sissie	Lon		For Old Times Sake(w)	E-2239-2			-593
					All By Yourself In The-	E-2240-1	-Moonlight		JR-1426
					Shout Hallelujah !'Cause-	E-2241-2	-I'm Home		
					Columbo	E-2242-1			
7		Tampa Red	Chi	C-2651-	Train Time Blues				BG-627
		Armstrong			402200-B	Miggles			JR-44
		Bernie	NY	E-28881- (Br)	Makin' Whoopee				-130
		Loveday	Dallas		147591-1	Orphan Blues			BG-398/JR-978
					147592-1	Schoolyard Blues			
		Wm.McCoy			147593-2	Just It			BG-412/JR-1025
					147594-1	How Long Baby			
		Weems	Cam		Me And The Man In The Moon	49169-3			JR-1666
					My Troubles Are Over	49170-3			
		E.Wright	Dallas		Police Blues				BG-749/JR-1744
					147595-2	Lonesome Trail Blues			
		Heads			(?)147957- (transp.?)	God Loves A Woman			BG-267
					(?)147958- (-do- ?)	Christ And His Power			
8c.		P.T.Smith	Chi	C-2654-	Nobody Knows You When You're Down And Out				-593
8		Cadillac	Dallas		147599-2	Carbolic Acid Blues			-106
		Hines	LIC		Blues In Thirde(Caution Blues)	287			JR-757
					Off Time Blues	288-A			
					Chicago High Life	289			
					A Monday Date	290			
					Stowaway	291			
					Chimes In Blues	292-A			
					Panther Rag	293			
					Just Too Soon	294-A			
		Reed	Dallas		147600-2	Dreaming Blues			BG-532
					147601-1	Texas Blues			
		C.King			147602-2	Peepin' Blues			-375
					147603-1	Triflin' Blues			
		Texas J.S.			147604-2	He's The Lily Of The Valley			-649
					147605-2	He's Coming Soon			
		Billiken Johnson			147606-2	Frisco Blues			-329
					147607-2	Wild Jack Blues			
1928-cont'd									
Dec 8		O.Harris	Dallas	Col	OK	QRS	Vic	Zon	
					147608-1				BG-261
					147609-2	Walking Blues			
		Wm.McCoy			147610-1-2	You'll Like My Loving			BG-412/JR-1025
					147611-1	Out Of Doors Blues			
		Coley Jones			147612-1	Central Track Blues			BG-356
					147613-1	So Tired			
		J.Nelson			147614-2	Bokum Blues			
					147615-2	Jet Black Snake Blues			BG-488/JR-1124
		Cl.Williams	NY		147399-1-2-3	Beating Me Blues			
					147400-1-2-3	Do It Baby			JR-1704
		S.Martin	LIC			My Kitchen Man			
					305-A	Mean Mama Blues			BG-438/JR-1014
					306	Mistreating Man Blues			
					307-A	Kitchen Man Blues			
		Cl.Williams			308	Beau Koo Jack			JR-1704
					309-A	Sister Kate			
		E.W.Johnson			310-A	Pane In The Glass			
					311	You Ain't No Good Blues			BG-330/JR-834
					312	You Know That Ain't Right			
(Jan 29?)		J."S"Johnson			313	The Duck-Yas-Yas-Yas			BG-333
					314-A	The Snitchers Blues			
					315	Bound To Be A Monkey			
					316-A	My Babe Blues			
		Geo.Wilson			317-A	Myrtle Avenue Stomp			BG-739/JR-1727
					318-	D. C. Rag			
					319-A	Chicken Wilson Blues			
					320	House Snake Blues			
					7/321-A	Frog Eye Stomp			
9		Coley Jones	Dallas	147622-2	Chasin' Rainbows				BG-356
				147623-2	I Used To Call Her Baby				
		Meroff	Chi		402202-C	Smiling Skies			JR-1047
					402203-C	Me And The Man In The Moon			
10		Ellis	NY		401443-C	Blue Shadows			-502
					401444-A-B-C	You're Just A Little Bit Of Everything I Love			-1413
		Shelton	Chi		Gonna Quit That Man And-	48709-1-2	-How !		
					Flapper Stomp	48710-1-2			-327
		E.C.Cobb			Transatlantic Stomp	48711-2			
					Barrell House Stomp(sic)	48712-1			
11		T.Lewis	NY	147416-4	Limehouse Blues				-956
		London Orch.	Lon		Record Land-Part 2				
						Yy-15041-3			

[illegible]

(to be continued)

RAGGING the CLASSICS

JOHN SAM LEWIS

ANIA DORFMANN
1899-1984

In Record Research 207/8 I had told the story of my old professor M. D. Clubb and what Ania Dorfmann's recording of Mendelssohn's Songs Without Words meant to him as he was recovering from a heart attack. I had written the account about three or four months before it appeared.

Ania Dorfmann died in her New York apartment April 21, 1984, having retired from the Juilliard faculty in June, 1983. Tom Clear sent me a xerox copy of her New York Times obituary (April 23), but previously Tom had given me a copy of her set of complete Mendelssohn Songs Without Words (RCA LM-6128), all 49 of the SWWs. So even though, thanks to Tom's generosity, I have all of her SWWs in playable condition, I still would never give up my damaged copy of RCA LM-2166.

Ania Dorfmann was born in what must be called "the cradle of musicians," Odessa, Russia, July 9, 1899. As a girl she studied piano with Theodor Leschetitzky (1830-1915), who rivaled Liszt as the most famous piano teacher of the nineteenth century. Madame Dorfmann's death leaves Mieczyslaw Horszowski as, so far as I know, the only Leschetitzky pupil still actively concertizing. At least one other Leschetitzky pupil, the British pianist and teacher Frank Merrick (b. 1886), is still living, but at his advanced age he is no longer active.



Later, Madame Dorfmann studied with Isidor Philipp (1863-1958), who doubtless was her principal teacher, at the Paris Conservatory. On holiday in Russia when the Bolshevik revolution broke out in November, 1917, she managed to get back to Paris where she launched her career. Although she played other music her forte was the early Romantics especially Schumann and, of course, Mendelssohn.

She performed in Spain during the Civil War there and made her first appearance in the U. S. in 1936. Two years later Ania Dorfmann made her New York debut at Town Hall, and that resulted in an invitation from Arturo Toscanini to perform the Fantasy for Piano, Chorus, and Orchestra on the final program of Toscanini's 1939 Beethoven Symphony cycle. In 1945 she recorded the Beethoven First Piano Concerto with him. She was the only woman solo instrumentalist to make a commercial recording with Toscanini and one of only two women instrumentalists (the other being Myra Hess) to perform with Toscanini during his NBC Symphony Orchestra tenure.

The Beethoven First Concerto, however, was not a very successful recording. Toscanini, not overly familiar with the Beethoven Piano Concertos, used much too fast tempi for Madame Dorfmann, or indeed for any other pianist. When Toscanini prepared the Beethoven Third for broadcast with Arthur Rubinstein in 1944, according to the pianist's autobiography, the conductor claimed to have heard a performance on the radio with an impossibly fast tempo. Rubinstein protested and soon realized that Toscanini was using that method of heresy to learn what the tempi ought to be. After discussing

the tempi with Toscanini, Rubinstein came to the first rehearsal with grave misgivings and was not happy with what happened during their first run-through. Toscanini said, "Let's try it again," or words to that effect and the second time through everything, so Rubinstein said, fell into place. (I'm not so sure that it did. The Rubinstein/Toscanini broadcast performance was commercially issued and I don't think the two ever got the act completely together.) Probably Madame Dorfmann, at any rate, was not in Rubinstein's position to insist on comfortable tempi.

But if the Beethoven First did not come off well, her two recordings of the Mendelssohn First Concerto certainly did. She made her first recording of the work with Walter Goehr for English Columbia about 1938 (judging from the matrix numbers). Her second, post-war recording was with the Robin Hood Dell Orchestra (the Philadelphia Orchestra in its summer season) under Erich Leinsdorf, a very fine performance. This latter recording was issued on an RCA Bluebird coupled with the Grieg Concerto done by the same performers. Madame Dorfmann also recorded the Beethoven "Moonlight" and "Pathétique" Sonatas for RCA Bluebird.

Len Kunststadt's research into Ania Dorfmann's early recording career in RR 207/8 sent me off looking up my own file cards. Len reported a Dorfmann recording of the SWW, Op. 19, No. 5 ("Restlessness") on English Columbia DB 1517, which he found in a 1937 Columbia Celebrity catalog. Although I do not have that record, I do have two early English Columbias of hers on 78. Using Brian Rust's matrix compilation in The American Record Label Book, I date the first item 1930 and the second 1931.

The earlier record certainly dates from before April, 1931, when English Columbia changed from the Western Electric recording (WAX prefix) to the moving coil (CAX prefix) process:

Schubert-Ganz: Rosamunde-Air de Ballet (WAX 5805)/Johann Strauss, Jr.-Grünfeld: Die Fledermaus--Concert Paraphrase on Waltz Motives (WAX 5806) English Columbia DX 191

J. Strauss, Jr.-Grünfeld: Voices of Spring, Op. 57 (CAX 6208)/Sauer: Echoes of Vienna (CAX 6209) English Columbia DX 328

This kind of repertory is very interesting to me, a bit different from Madame Dorfmann's later records. She appeared then to have a distinct preference for light Viennese music, unless of course she played those pieces at the behest of Columbia's A&R man, but in later years she did not record such works. Alfred Grünfeld (1852-1924) was a Viennese salon pianist and a pioneer recording artist. Johann Strauss had been so delighted with Grünfeld's Voices of Spring transcription that he dedicated the work to Grünfeld. Rudolph Ganz was the subject of a column I did for RR in 1978 (#153/54), and Emil Sauer (1862-1942) a Liszt piano pupil, composed many delightful light pieces for piano that unfortunately never seem to be played any more.

(continued on page 9)

WAYNE KING SHOW



("WAYNE KING SHOW" - ZIV TRANSCRIPTIONS (cont'd from RR207/8 -Dave Kressley

The personnel of the orchestra for the Ziv series was as follows... Jules Herman & William Hodgson, trumpets. Roger Wilson, trombone. Burke Bivens, John Cameron, James Morash, James Richards, Wayne King, saxes and/or clarinets. George Bay, Jr., Evelyn Davis, A. Loys "Al" Johnson, Herb Miska*, Everett Olsen, & Charles Sindeler, violins. William York, viola. Paul Mack, piano. Thomas Summers, Jr., drums. *Herbert Miska joined Wayne King in 1927, and is still with him today, and is the last living member of Wayne King's original orchestra.

On the following program listing, the vocalist's names are abbreviated; (NE) is Nancy Evans, (LD) is Larry Douglas, (WK) is Wayne King. The master numbers beginning with D6 were transcribed in 1946, those beginning with CD7 were transcribed in 1947. All of the transcriptions were 16 inch discs at 33 1/3 rpm. (The only missing disc in this research is LX 31 Part 1/LX 32 Part 1. If anyone has the disc and can supply song titles please contact me). (Nancy Evans sings "Managua-Nicaragua" and "I'll Close My Eyes" on this disc).

LY 34 (CD7-MM-13898)(CD7-MM-13899)

Golden Shower
My Heart Is A Hobo (LD)
Keep Smiling At Trouble
Love Will Keep Us Young (NE)
I Hum A Waltz
The Wedding Of The Painted Doll
When The White Roses Bloom (LD)
Caravan
I Let A Song Go Out Of My Heart (NE)
Our Song

LY 35 (CD7-MM-14014)(CD7-MM-14015)

The Anniversary Song
The Last Round-Up (LD)
You Took Advantage Of Me
Maybe (NE)
'Neath The Southern Moon
Vilia
Mary Is A Grand Old Name (LD)
The Carioca
What Is There To Say? (NE)
Ma Curly-Headed Baby

LY 36 (CD7-MM-14016)(CD7-MM-14017)

The Count Of Luxembourg
South Of The Border (NE)
I Got Rhythm
Lilacs In The Rain (LD)
Nevermore
Come Back To Sorrento
I May Be Wrong (NE)
Too Many Times
Sweetheart Darlin' (LD)
Santa Lucia

LY 37 (CD7-MM-14021)(CD7-MM-14022)

Delibe's Coppelio
Down By The River (LD)
Cross My Heart
The Nearness Of You (NE)
Lovely Lady
Carmena
Careless (LD)
Moonlight Bay
How Am I To Know? (NE)
Call Me Thine Own

LY 38 (CD7-MM-14023)(CD7-MM-14024)

The Sweetheart Waltz
Can I Forget You? (NE)
Jericho
I'll Sing You A Thousand Love Songs (LD)
Let Us Waltz As We Say Goodbye
Just A Cottage Small By A Waterfall
It's The Talk Of The Town (NE)
Breeze
I Dream Of You (LD)
Cradle Song (Mozart)

LY 39 (CD7-MM-14029)(CD7-MM-14030)

Village Swallows
I'll Always Be In Love With You (LD)
Liza
Have You Ever Been Lonely? (NE)
Sweetheart
Body And Soul
I Have Eyes To See With (LD)
Dardanella
This Love Of Mine (NE)
Peggy O'Neill

LY 40 (CD7-MM-14031)(CD7-MM-14032)

Andante (From Mendelssohn's Violin Concerto)
The Breeze And I (NE)
Crazy Rhythm
It Can't Be Wrong (LD)
Beloved
Was It A Dream?
Sometimes I'm Happy (NE)
Bye Bye Blues
Walking My Baby Back Home (LD)
Drink To Me Only With Thine Eyes



(to be continued) comments to Dave Kressley, P.O. Box 463
New Tripoli PA. 18066

ANIA DORFMANN (cont'd)

Aside from the SWW set, my favorite Dorfmann recording is an LP recital (RCA LM 1758) in which she plays, among others, Schumann's Papillons, Op. 2, the Mendelssohn Andante and Rondo Capriccioso, Op. 14, and Gian-Carlo Menotti's Ricercare and Toccata. The Mendelssohn Andante and Rondo seems to be the same recording that was issued on RCA Victor 12-1020 in 78 form, coupled with the Beethoven Ecossaises, the latter not on the LP. The Menotti is a delightfully witty piece, based on a theme from Menotti's opera The Old Maid and the Thief; with tongue in cheek Menotti remarked that the Toccata part was "the sort of toccata any composer would write after an indigestion of Scarlatti." So far as I know, this was the only recording the piece has ever had.

Ania Dorfmann was a fine pianist. I shall miss her.

correspondence to JOHN SAM LEWIS
P.O.Box 194475, Univ. Sta.
Arlington Texas 76019

Ania Dorfmann, 84, a Pianist

By BERNARD HOLLAND

Ania Dorfmann, the pianist and teacher, died Saturday night at her Manhattan apartment. She was 84 years old.

Miss Dorfmann had not played in public for many years, but she remained busy until last June as one of the Juilliard School's venerable and venerated teachers.

Miss Dorfmann toured the world as a pianist during her active life, and her career included concerts in Spain during the Civil War. She came to the United States before World War II and later recorded with Arturo Toscanini.

Ania Dorfmann was born in Odessa, Russia, and a high point of her early years there was a joint recital with another child prodigy, Jascha Heifetz. At the age of 12, Miss Dorfmann was accepted at the Paris Conservatory. Among her teachers were Theodor Leschetizky and Isidor Philipp. Returning home for a holiday with her mother in 1917, Miss Dorfmann was

caught in the Russian Revolution and only with difficulty made her way back to Paris. There she settled into a busy life of performing.

After her New York debut at Town Hall in 1938, Olin Downes of The New York Times wrote of Miss Dorfmann's "delicious sparkle and wit" and her "vivacity and charm." Of another Town Hall concert 13 years later, Harold C. Schonberg said in The Times: "Nowhere did Miss Dorfmann strive for large-scaled conceptions and nowhere did she force. The result was an evening of refined, pleasant piano playing."

Miss Dorfmann is survived by a daughter, Natacha Stewart Ullmann, and two grandchildren. Her husband, Vladimir Dorfmann, from whom the pianist was divorced, died in London in World War II. A reception is tentatively scheduled at the Frank E. Campbell Funeral Chapel late Wednesday afternoon.

BLACK PATTI RECORDS

Henry Henriksen and Len Kunstadt

Thanks to staffer MIKE MONTGOMERY here is proof of J. MAYO WILLIAMS's connection as general and recording manager of Black Patti Records -and with the Chicago Record Company, Gennett Records and BP sales manager Robert E. Butler IIII (is he the Bob Butler who has the vocal on Parham's Black Patti Band - BP 80387?),....

**** As promised .. forthcoming installments of Black Patti Records will contain an in-depth statistical source presentation of BP utilizing actual Gennett ledger sheets and the initial typing transcription of these sheets by Dan Mahony and Walter C. Allen. Also we shall include more pictorial BP adverts and record labels (including that BP test pressing we have!) as illustrative material. All those who were gracious enough to send us labels and statistics of BP's in their collections will be duly acknowledged. We can use more so check your collections. All this will admirably augment the Black Patti numerical which was serialized in RR issues 189/90, 191/2, 193/4, 195/6, 197/8 and 201/2

-Len Kunstadt

April 5, 1982

Dear Henry Henriksen:

I'm looking forward with great interest to your series on BLACK PATTI records, which began with RR 189/190. I have an item which may be of some interest.

Part of the original files of the Remick Music Company still exist (A through H, I believe). These are correspondence files for the most part. One of the items is a mass mailing made by the Music Publishers' Protective Assn (MPPA) on November 4, 1927 which is sending a new page for members to add to their "Directory of Mechanicals" and it lists the Chicago Record Co. The page to be added to the directory was attached, and shows J. Mayo Williams as Gen'l Mgr and Recording Manager and a guy named Robert E. Butler as sales mgr. It claims the recording lab was at the same address as that of the firm, and the tie-in with Gennett is clearly stated.

The MPPA was apparently a clearing house or a credit bureau for the music publishers. MPPA went after dead-beats to collect overdue accounts and in between times it maintained steady communication with all its members as to credit ratings, etc. Ironically, this notice was mailed to MPPA members just after the last Black Patti recording session. Its purpose, apparently, was to tip off music publishers that the Chicago Record Co. might be using copyrighted tunes as part of its output, and to expect royalty deals in such cases. You know better than I do whether the titles recorded on Black Patti sides were of typical tunes owned and published by the likes of Remick or were, in fact, hometown compositions by the artists who recorded the tunes.

This is just a scrap, I know, but it may have some pictorial interest in a future issue of RR. Use it with my permission if you want to. That's about all I can tell you!

Best wishes,

Attachments

cc: Len Kunstadt
with attachments

Mike Montgomery
17601 Cornell
Southfield, MI 48075

NAME OF MANUFACTURER
THE CHICAGO RECORD COMPANY
3621 SOUTH STATE STREET
CHICAGO, ILL.

GENERAL MANAGER: J. MAYO WILLIAMS
SALES MANAGER: ROBERT E. BUTLER
RECORDING MANAGER: J. MAYO WILLIAMS

RECORDING LABORATORY
3621 STATE STREET
CHICAGO, ILL.

FACTORY
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(GENNETT)

PRODUCT MANUFACTURED
RECORDS

BLACK PATTI RECORDS

REMARKS:

General recorders, manufacturing phonograph records and kindred accessories.

below Royalty Record
appeared on reverse
of this directory page.

MUSIC PUBLISHERS' PROTECTIVE ASSOCIATION

PARAMOUNT BUILDING - 1501 BROADWAY
NEW YORK CITY

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Chickering 2540

NOVEMBER 4TH, 1927.....#1203

ALL MEMBERS

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OF MECHANICALS PAGE FOR

THE CHICAGO RECORD COMPANY
3621 SOUTH STATE STREET
CHICAGO ILLINOIS

YOURS VERY TRULY

E. C. Mills

E. C. MILLS
CHAIRMAN OF THE BOARD

ROYALTY RECORD

Year	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Total
1927					
1928					
1929					
1930					
1931					
1932					
1933					
1934					
1935					



STOP PRESSES

A tip of the discographical hard hat goes to Warren Hodgdon of Amesbury, Mass., for the following addition to the LW catalog (cf. last issue):

860: "Forever is a Long, Long Time" - Tenor solo

Don Cassell of Salisbury, Md. has submitted some take numbers and one new title, to wit:

-Take 1: 98, 165, 257, 289, 338 and 342

-Take 2: 721, 764 and 887

-New title: 891-2: "Manzanillo" (Danza Mexicana) - Orchestra

Thanks to Don and all other contributors to this effort. Keep 'em coming!

(continued from RR 207/208)

LITTLE WONDER/HARPER-COLUMBIA NUMERICAL CATALOG LISTING - First Draft, partial.

NOTES: a. Take numbers cited where seen on record
b. Artists identified aurally wherever possible
c. label color noted where known, thus: no mark indicates etched or unknown, "Y" indicates yellow label with blue lettering, "O" the orange label with black lettering.

**Thanks again to Wm.R.Bryant for helping out aural identification-wise!

*** Some abbreviations:
tk - take
H-C - Harper-Columbia

N.B.: Unless otherwise indicated, all records henceforth have orange/black labels. This designation commenced at LW 760 (see RR 205/6).....

- 920: "Aloha Oe" - Trio (Hawaiian guitars & ukulele) tk. 2)
921: :
922: :
923: :
924: "France, We'll Rebuild Your Towns for You" - Vocal Quartette (tk. 2)
925: "Bye and Bye" - Tenor duet (Campbell & Burr; tk. 1)
926: "Tiger Rose" - Waltz - Orchestra (tk.1)
927: :
928: "Smiles" - F.T. - Violin & piano duet (Jockers Bros.????)
929: :
930: :
931: "I'm Always Chasing Rainbows" (from 'Oh Look') - Tenor duet (Campbell & Burr)
932: "He's Got Those Big Blue Eyes Like You, Daddy Mine" - Tenor solo (Burr /tk.3)

- 933: "Hearts and Flowers" - Orchestra
934 to 941: Help requested on these missing numbers!
942: "Rumpty Dumpty" - Male Quartette
943: "Little Jack Horner" (intro.: 'Alphabet Song') - Musical Nursery Rhyme (- Vocal Qt.)
944: :
945: :
946: "Calendar Song" - Tenor solo
947: :
948: "When Uncle Joe Steps Into France" - Character duet
949: "The Beast of Berlin" - Baritone solo
950: :
951: "When the Sun Goes Down in Flanders" - Tenor solo
952: "Goodbye, Mother Machree" - Tenor solo
953: "Cheer Up Father, Cheer Up Mother" - Male voices
954: "What Yankee Doodle Says He'll Do, He'll Do" - Male voices (Peerless Qt.)
955: :
956: :
957: "Beautiful Ohio" - Waltz - Orchestra
958: "My Little Gypsy Wanda" - Tenor solo
959: "We Don't Want the Bacon" (What We Want is a Piece of the Rhine) /Vol. Qt.
960: "The Yanks are At It Again" - Baritone & male Quartette /Vol. Qt.
961: "When I Send You a Picture of Berlin" - Vocal Quartette (Tk. 2)
962: "The Pickaninnies' Paradise" - Vocal trio
963: "General Pershing March" - Band (tk/ 1)
964: "The Liberty Bell March" - Band (tk. 2)
965: "Medley of Kiddies' Songs" - Pt. 1 - Band
966: "Medley of Kiddies' Songs" - Band (pt. 2) (Tk.2)
967: "The Dance of the Goblins" - Orchestra (tk. 1)
968: "Victory" - Baritone solo
969-2: "Oh How I Hate to Get Up in the Morning" - Baritone solo /Arthur Fields?
970: "When You Come Back, And You Will Come Back" - Baritone solo
971: "O Little Town of Bethlehem" - Vocal Quartette (tk. 2)
972: "Hail the Blest Morn" and "Hark! The Herald Angels Sing" - Vocal /Quartette
973-1: "The Birds and the Brook" - Orchestra
974: :
975: "Christmas Morning with the Kiddies" - Descriptive - Orchestra
976: "Frivolity" - One-Step - Dance Music
977-3 "Just Blues" - Dance Music - Instrumental Trio
978: "The Birds and the Brook" - Orchestra
979: :
980: :
981: "Mother Machree" - Tenor solo (Tk. 4)
982: "At Dawning" - Tenor solo
983: "A Dream" - Tenor solo
984: "Where the Silvery Colorado Wends Its Way" - Tenor solo
985: "When You Come Back, and You Will Come Back" - One-Step - Band
986: :
987: "Old Folks at Home" - Cornet solo (Nellie Hoone Wetmore) (Tk.2)
988: "Carry Me Back to Old Virginny" - Cornet solo
989: :

- 990: "In 1960 You'll Find Dixie Looking Just the Same" - Vocal quartette (Peerless Qt.) (Tk.1)
991: "A Little Birch Canoe and You" - Dance Music - Orchestra (tk. 2)
992: :
993: "They Were All Out of Step but Jim" - Character Duet (Tk. 1)
994: :
995: "Whispering Flowers" - Orchestra
996: "Dallas Blues" - Medley F.T. - Dance Music
997: "King Cotton" - March - Band
998: "Oui, Oui, Marie (Wee, Wee, Marie)" - Tenor solo (Tk. 2)
999: :
1000: :
1001: "I Want a Doll" - Tenor solo (Irving Kaufman) (Tk.2)
1002: "Oh! How I Wish I Could Sleep...." - Tenor solo
1003: "Tell That to the Marines" - Baritone solo
1004: "Oui Oui Marie (Wee Wee Marie)" - Medley - One Step - /Jazarimba Orchestra; Tk.2)
1005: "Oriental" - F.T. - Jazarimba Orchestra
1006: "The Regiment's Return" - March - Band
1007: "Our Director" - March - Band (Tk. 1) also reported on 1603; ???
1008: :
1009-1: "On the Square" - March - Band
1010: "Ding Dong" - Vocal quartette (Tk. 1)
1011: :
1012: "Watch, Hope and Wait, Little Girl" - Vocal Quartette (Tk.2)
1013: "Smiles" - Tenor duet (Campbell & Burr) (Tk.2)
1014: "Hindustan" - Tenor duet
1015: "Birds' Voices" - Orchestra (Tk. 1)
1016: :
1017: "Come Back to Erin" - Violoncello solo
1018: :
1019: "Eileen Alanna" - Violin solo (tk. 2)
1020: "The Last Rose of Summer" - Violin solo
1021: :
1022: "O Sole Mio" - Violin & Accordion Duet (tk. 1)
1023: :
1024: "I Wonder Why She Kept On Saying 'Si-Si-Si, Senor'" - Baritone solo /A.Fields?
1025: "Everything is Hanky Dory Down in Honky-Tonky Town" - Peerless Qt. /Male voices)
1026: :
1027: :
1028-2: "'Old Timers' Waltz" - Dance Music - Orchestra
1029: "Mickey" - Male Trio
1030: "Dreaming of Home Sweet Home" - Male trio
1031: "Oh! Susie, Behave" - Tenor solo
1032 to 1036: Information requested
1037: "Stick-in-the-Mud" - F.T. - Jazarimba (sic!) Orchestra (tk. 2)
1038: "Jazzie-Addie" - One Step - Jazarimba Orchestra
1039: "Has Anybody Seen My Corinne?" - F.T. - Jazz Band (W. Sweatman's)
1040: :
1041: "Ringtail Blues" - F.T. - Jazz Band (W. Sweatman)

(to be continued) all additions, etc. to GEORGE BLACKER, 345 1/2 South Main St., Cheshire Ct. 06410

EXPLORATORY DISCOGRAPHICAL
RESEARCH ** Part Twelve**
of the (finit)....
LIBERTY MUSIC SHOP Record
based on Jack Raymond's numerical list..
coordinated by Len Kunstadt
L-336 to L-363 plus Lps 1000 thru 1009
All recording locations presumed to be New York
unless otherwise emphatically listed as New York or
other geographic locations.

L-347 PLINER & EARLE
 Master? Date? Through The Years, Drums In My Heart, :
 Bambalina, Wild Flower
 ---Only reference is Raymond's numerical (RR181/2).
 Further statistics requested.

L-361 MABEL MERCER
Master? Date? My Man's Gone Now
CY WALTER
Master? Date? Bess You Is My Woman Now
---Only reference, Raymond's numerical (RR181/2).
Further Statistics requested.

The following LMS 1008 and 1009 do not list titles --
LMS-1008 INTERNATIONAL LOVE SONGS BY MARIO BRACCIOTTI
LMS-1009 EADIE & RACK PLAY SELECTIONS FROM FANNY
***Are there any more???

12

THE AMERICAN DANCE BAND DISCOGRAPHY 1917 1942
VOLUME 2
 ARTHUR LANGE TO BOB ZURKE
BRIAN RUST
CORRECTIONS AND ADDITIONS TO BRIAN RUST'S AMERICAN DANCE BAND DISCOGRAPHY SERIES 3 (C) compiled by BILL FRASE

Some of
 WILL OSBORNE AND HIS ORCHESTRA Chapter: We feel that this chapter could be eliminated and the records re-listed under other headings. Ross Cummings has the following comments and listing of sessions: "It seems to me to be of doubtful value to list records issued under this 'vocalists' name as his leadership of the accompanying orchestra was in many cases purely nominal. Certainly from 1932 onwards the ARC sessions are particularly difficult to assign to Will Osborne's credit when the orchestras are often directed by other regular bandleaders on the ARC roster, and others would seem to be by the ARC house orchestra with Will Osborne simply one of ARC's vocalists (often sharing the session with other vocalists also). Since many sides credited to Will Osborne are listed under the orchestra providing the backing and others listed under Will Osborne (are) listed elsewhere it would seem better to list sides that were made by an identifiable orchestra under that name & all others under ARC house bands, rather than continue to perpetuate the fictitious 'Will Osborne Orchestra'. An attempt has been made ... to suggest the probable distribution of Will Osborne sessions starting with the first ARC session on P. 1346." (See additions starting P. 1346).

- Mxs 149064/5 both take 3
 Mx 149442 take 2
 Mx 149444 take 1
 There Will Never Be Another Mary -Correct Mx 149682 (149684/5 are by Lee Morse).
 P. 1345. Mx 150524 is take 1 on Col 2212-D, and take 3 on Col CB-165
 Mx 150525 take 2
 Mx 150695 take 1
 Mx 150696 take 3, add Re MR-271 as The Rhythmic Troubadours
 To Mx E-35950 add Spt S2179 as The Clewelanders
 Mx E-35953 Pan 25015 as All Star Californians, add Mf G-2003 as Tom Reynolds & His O.
 To Mx E-36044 add Spt S2175 as The Clewelanders
 To Mx E-36046 add Spt S2185 as Tin Pan Paraders
 To Mx E-36215 add Spt S2257
 To Mx E-36505-A add Pan 25167

- P. 1346 up The sessions as listed below belong as stated:
 Jan. 9, 1932 house band
 March 24, 1932 house band
 Aug. 16, 1932 house band (See Mxs 12192/3 under ARC)
 Sept. 10, 1932 house band
 Sept. 20, 1932 house band
 Oct. 6, 1932 house band (See Mxs 12442/3 under ARC)
 Nov. 9, 1932 probably Victor Young (See Mxs 12549/51/2/3 under VY)
 Nov. 29, 1932 house band
 Dec. 15, 1932 house band (See Mxs 12726/27/32 under ARC)
 Jan. 24, 1933 house band (See Mx 12976 under ARC)
 Feb. 15, 1933 house band or Freddy Martin (See Mxs 13068/73 under Phil Romano)
 Aug. 22, 1933 Nye Mayhew (See Mxs 13814/7 under NM)

- P. 1346 up Session of:
 Aug. 29, 1933 victory Young (See Mxs 13891/2 under VY)
 Sept. 7, 1933 Nye Mayhew (See Mxs 13911/2 under NM)
 Sept. 27, 1933 house band or possibly Jacques Renard (See Mxs 14082/3 under JR)
 Oct. 18, 1933 Freddy Martin (See Mxs 14161/2/3/4 under FM)
 Nov. 7, Dec. 4, 1933, Jan. 23, Feb. 15, March 3, April 12, May 17, 1934 all house band?
 May 31, 1934 Freddy Martin (There is no reason why Martin should not have directed the orchestra on this title despite the note on P. 1196).

All subsequent ARC sessions would appear to be either by the ARC House Band or by the personnel listed on P. 1351 which may actually be the Will Osborne Orchestra (as may be the first few 1934 sessions listed above). At any rate it seems unlikely that all the pre-1934 ARC sessions listed under Will Osborne are actually by his own orchestra, and the above is suggested as a basis for discussion.

- P. 1346 To Mx E-37105 add Pan 25195
 Mx E-37429 take A
 To Mx E-37431 add Pan 25193
 Mx E-37432 take A
 To Mx B-11102 add Pan 25195
 Mx 11556 take 1, add Mt 91309 as Dan Ritchie
 Mx 11560 take 1, add Or 2459, Mt 91329 both as Bob Causer
 To Mx 11562 add Mt 91310 as Majestic D.O.
 Mx 11564 take 1, add Mt 91309 as Dan Ritchie
 To Mx 12179 add Or 2536
 To Mx 12180 add Or 2536, Ro 1909.
 P. 1347 To Mx 12273 add Mt 91426
 To Mx 12274 add Ban 32569, Or 2563
 To Mx 12275 add Mt 12492, 91426
 To Mx 12276 add Ban 32569, Or 2563, Mt 12492
 Add: Mx 12277- on Mt 12478(WO), Pan 25384 as Sleepy Hall, Per 15675 & Mt 91427 both as Cliff Martin & His O.
 To Mx 12334-1 add Mt 91429 as All Star Record.
 To Mxs 12440-2 & 12441-1 add Mt 91438
 To Mx 12728-1 add EBW W-32
 To Mxs 12730-1 & 12731-1 add Mt 91489
 P. 1348 To Mx 12974 add Mt 91913
 To Mx 12975 add Mt 91513
 To Mxs 13069 & 13070 add Mt 91507
 To Mx 13069 add EBW 5556 as Tanzoni & His D.O.
 To Mxs 13815 & 13818 add Mt 91607
 Mx 13893 take 1 and add Mt 91602, 93039. Some American issues show take as "3", but this could possibly be a dub.
 Mx 13894 take 1, add Mt 91602, 93039.
 To Mx 13909 add EBW W-23
 Mxs 14088/9 both take 1, to both add Ban 32871, Mt 91634
 To Mxs 14165/6 add Ban 32878

- P. 1349 Correct issue for Mxs 14414/6 is Ban 32927
 Mx 14415 take 1, add Or 2807, Mt 91667
 Mx 14417 take 1, add Or 2807, Mt 91667
 Mxs 14663/4 both take 1, to both add Mt 91696
 Mxs 14665/6 both take 1, to both add Mt 91697
 Mx 14826 take 1, add Mt 91713, Rex 8184
 Mx 14827 take 2, add Mt 91713
 March 3, 1934. Joe Denton -ol/ts/as/bar in actual WO band from here on.
 P. 1349 To Mx 14879 add Rex 8184
 Mxs 14881 & 14884 both take 1, to both add Mt 91743
 Mx 15065 take 1, add Mt 91767
 To Mx 15066 add take 1 on Mt 91767
 To Mxs 15067/8 add Mt/Royal 91768
 To Mx 15070-2 add Rex 8251
 P. 1350 Mx 15218 take 1, add Mt 91782
 Mx 15220 take 2 on American issues, add take 1 on Mt 91789
 Mx 15221 take 1, add Mt 91782
 To Mxs 15222/3 add Mt 91788
 Mx 15270 take 1, add Mt 91789
 Mx 15406 take 1, add Mt 91817
 Mx 15407 take 1, add Mt 91818
 Mx 15408 take 1, add Mt 91817
 Mx 15409 take 1, add Mt 91818
 Mx 15762-1 issued on Mt 91857
 To Mx 15763-3 add Mt 91857
 Mx 16198 take 1, add Mt 91914, Rex 8366
 To Mx 16202 add Rex 8367
 Mx 16203 take 1, add Mt 91914, Rex 8366
 P. 1351 Mx 16331 add Rex 8408
 To Mxs 16451/2 add Mt 91923
 To Mxs 16851 & 16853 add Mt 91955
 To Mx C-973 add Ban 33469, Ro 2535, 2or 3161
 To Mx C-974 add Ban 33452
 To Mx C-975 add Ban 33469, Ro 2535, Correct Per 16133, or 3161
 Mxs C-976/7 both take A, to both add Ban 33468, or 3160
 To Mx C-978 add Ban 33452
 To Mx 17584 add Ban 33478, Or 3164
 To Mx 17586 add Ban 33478, Or 3164
 To Mx 17585-3 add Ban 33483, or 3172
 Mx 17691 take 1
 To Mx 17692 add Ban 33483, or 3172
 Mx 17693 take 1
 P. 1352 Mx 61424 take A
 Mx 61426 take B
 To Mx 63110 add Pan 25978
 Mx 63552 take A
 To Mx 63553 add Pan 25978
 Mx 63554 take A
 Page 1352 Mxs 61427/8, 62384/5 all take A
 P. 1353 To Mx 63816 add Pan 25984
 Add: WILL OSBORNE AND HIS SLIDE MUSIC Ca. 1940
 Fit To Be Tied -- var 8092
 Happy Birthday To Love --
 This Changing World -- var 8104
 It's A Whole New Thing --
 Between 18th. And 19th. On Chestnut St. var 8113
 Hungry For A Rhapsody --
 Tumbling Tumbleweeds -- var 8210
 You Call It Madness --
 Wouldst Could I But Kiss Thy Hand, Oh Baby --WO var 8143
 The Man Who Comes Around -- Dale, Barbara,
 Stinky, Will, & The Orchestra
 I'm Stepping Out With A Memory Tonight -- var 8280, MW 10046
 Yours Is My Heart Alone --
 Louisiana Purchase -- var 8290
 You're Lonely And I'm Lonely --
 P. 1353 VESS OSSMAN'S BANJO ORCHESTRA:
 Add: Mx 46998- Beneath A Balcony Col A-2113
 Mx 46999-2 Uncle Tom
 P. 1354 To Mxs PB-29 & PB-31 add take 4 to both
 To Mx PB-98 add take 3
 P. 1355 To Mx 79149 add take 1. No vocal this take.
 Mx 79307-2 shows vocalist as Marshal Sohl on the HMV issue.
 P. 1356 To Mxs GEX-138-A & GEX-139-A add C1m 1919 as Maryland D.O.
 PALACE TRIO Chapter should be listed with Rudy Wiedoeft instead.
 To Mx 4332-2 add Med 8130
 To Mx 4333-1 add Med 8127, Sym 4154
 To Mx 5515 add Sterno 109 as Sterno Novelty Four
 P. 1357 To "Missy" add Med 8174
 Add: as RUDY WIEDOEFT'S PALACE TRIO:
 Dardanella Meteor 1201
 Left All Alone Again Blues
 To Mx 41184 add take 2 on Med 8200. This issue and Em 10203 both as Rudy Wiedoeft's Palace Trio.
 P. 1358 Em 10240 as Rudy Wiedoeft's Palace Trio
 To Tired Of Me add Med 8229. This title is a waltz.
 Coral Sea is Mx 41433-3
 To "I Want To Be Somebody's Baby" add Med 8247
 Mx 722 take 1, add Pur 11037, Cx 40037
 To "Rose" add Pur 11039
 P. 1359 You're Telling Me is Mx 1871-2
 One Little Word Led To Another is Mx 1874-2
 And So I Married The Girl is Mx 1910-1

OOPS! Bill and Steve! Just found 2 additions which should have been inserted into the proper page sequence. Here they are! (cheers!)

Page 1140 Mx 9218-2 Correct issue Cam 0142. Mx 9219 not on Cam 0143. Possibly on Cam 0142.

Page 1257 Mx 3767 shows as take 1 on Cam. Vocalist is not IK.. This issue also shows the take to be "B" under the label.

Mx. 3681 has take B

(to be continued)

DIGGIN' THE GROOVES

BOB DAVENPORT

We get things under way this issue with 4 item from Take Two Records (P.O. Box 36729, Los Angeles, Ca 90036), and the first 3 are "air checks":

- Take Two 102: Red Nichols, all from 1951 radio shows, and featuring Red and Dottie O'Brien on vocals. It's refreshing to hear Red still sounding so good after all of these years!
- Take Two 101: Phil Napoleon & The Memphis Five" from some 1950's broadcasts. Phil is the only original member of this 20's group on this one, but it's still a helluva nice item.
- Take Two 301: "Favorites By Buddy Clark", Vol. 1, and one of my all time favorite singers is heard from 1948 radio, a year before his tragic death. You can't go wrong with BC!
- Take Two 201: "Lee Morse and Her Bluegrass Boys". This one covers a span from 1928-1931, which is the period when in the studio backing group were the likes of Benny Goodman, Tommy Dorsey, Eddie Lang, Manny Klein, Rube Bloom, etc. Gal had an unusual style.

And now, from Totem Records (P.O. Box 724, Redmond, Wa 98073-0724) a long awaited Ethel Waters item on Totem 1041. All of these are "air checks" covering the era from 1933-1951, which can give you the opportunity to note the vocal stylings over a long period.

There is a plethora of Bing LP's taken from his radio shows, and Larry Kiner (see Totem address above) had done yeoman work in releasing this material. And while no way near as deep in the catalog department, Broadway Records (Old Homestead Records, Box 100, Brighton, Mich 48116) has also gotten into the act. On Broadway BR-123 they have gone into the TV age in 1960, and have released a GREAT item with Bing and Perry Como. The sound is super, and these two guys have a ball and so will you!

Now let's check in with Joyce Music (Box 184, Zephyrhills, Fla 34283) and see what' cookin':

- Ajazz 425: Is Vol. 3 in the "Disco Order" series featuring Ziggy Elman and covering the years 1947 & 1949. Zig is Zealous on this one as he zig zags from ballad to bounce!
- Ajazz 424: Another "Disco Order" item, but this time vol. 31 (!) in the Woody Herman series from 9/11/53-5/21/54, and the band really swings. Woody does 3 vocals in his own inimitable way.
- Ajazz 420: Is Vol. 2 in the Hal Kemp series, from 3/26/35-7/25/35 and I loved it! Bob Allen, Skinny and Maxine Grey are heard vocally. Contains some things I had even forgotten they had recorded.
- Joyce 1125 "One Night Stand" with Jack Teagarden from 1944, and what can I say about "T" that hasn't been said before? Jackson of course does some vocals as well as playin' the 'bone like no one else, with Phillis Lane getting a couple of "mike" assignments.
- Joyce 1124 Another "One Night Stand" item, this time with Harry James on two different gigs, 1953 & 1958. Jilla Webb, Ernie Andrews and April Ames head the vocal dept.
- Joyce 1123 On this "One Night Stand" item Joyce features a band that is too often overlooked in reissues. From 1944 it's the band of Raymond Scott, featuring Dorothy Collins vocally, of course. This should be in everyone's library.
- Joyce 6029 Peggy Mann is spotlighted with Larry Clinton on this "Big Band's Greatest Vocalists" series. While it's difficult to think of anyone with Larry except Bea Wain, I must say that Peggy comes as close as anyone could in replacing her.
- Joyce 6038 It would be sacrilege to have a "Big Band's Greatest Vocalists" series and not include Bob Eberly, and Joyce has made sure that doesn't happen with this release of Bob with the Jimmy Dorsey band from 1935-37. A great collectors item.
- Joyce 1127 We go back to the "One Night Stand" series featuring the above mentioned Jimmy Dorsey from 1951. Of course Bob's no longer in the band so vocals are assigned to Pat O'Connor, and Sandy Evans. The band always sounds fine no matter what year.
- Joyce 1126 Our last item from Joyce is yet another in the "One Night Stand" series, and the LP jacket tells us this is from the "late forties". The old left-handed fiddler Johnny Long gets the honors here and has pointed the baton to The Beachcombers, Janet Brace, Francie Lane, Jimmy James and Natalie to handle the vocals. Of course the band is also heard vocally in one of the JL specialties, doing "Sweet Sue" & "It's a Sin to Tell a Lie"

comments and queries to Bob Davenport... 221 Prune Tree Dr. Healdsburg Ca. 95448
==Thank you==

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Castle Walk
"Trememisha"
That Creole Band
"Hellfighters"
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Fletcher Henderson
"The World's Most Beautiful Ballroom"
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The House that Mills Built
"Cake Walking Babies from Home"
"Hi-De-Ho"
Chick
Ipana Troubadours
"The Harmful Little Armful"
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